

PIANO VOCAL GUITAR

Disney  
**CAMP  
ROCK 2**  
**THE FINAL JAM**



@lejandro

HAL LEONARD

PIANO VOCAL GUITAR

Disney

# CAMP ROCK 2

## THE FINAL JAM

All images and artwork © Disney Enterprises, Inc.

ISBN 978-1-4234-9386-0

WALT DISNEY MUSIC COMPANY, INC.  
WONDERLAND MUSIC COMPANY



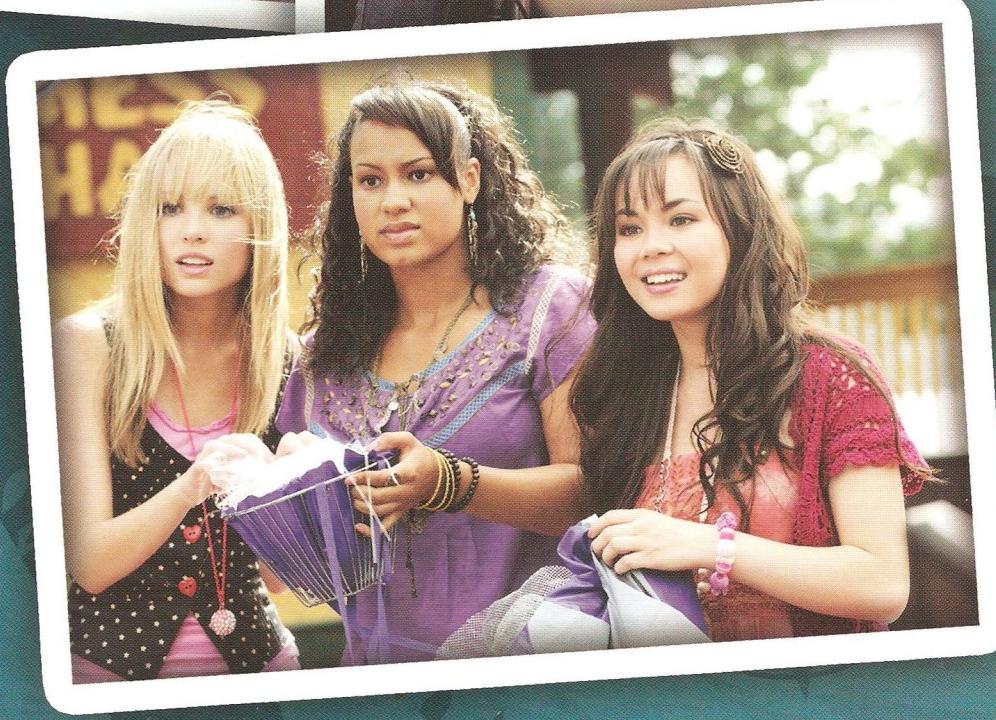
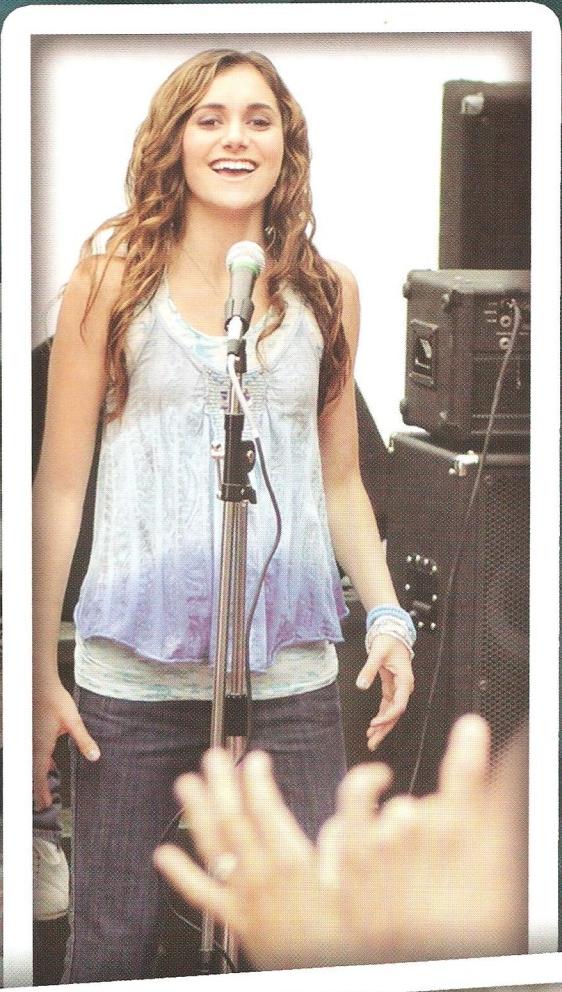
7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213

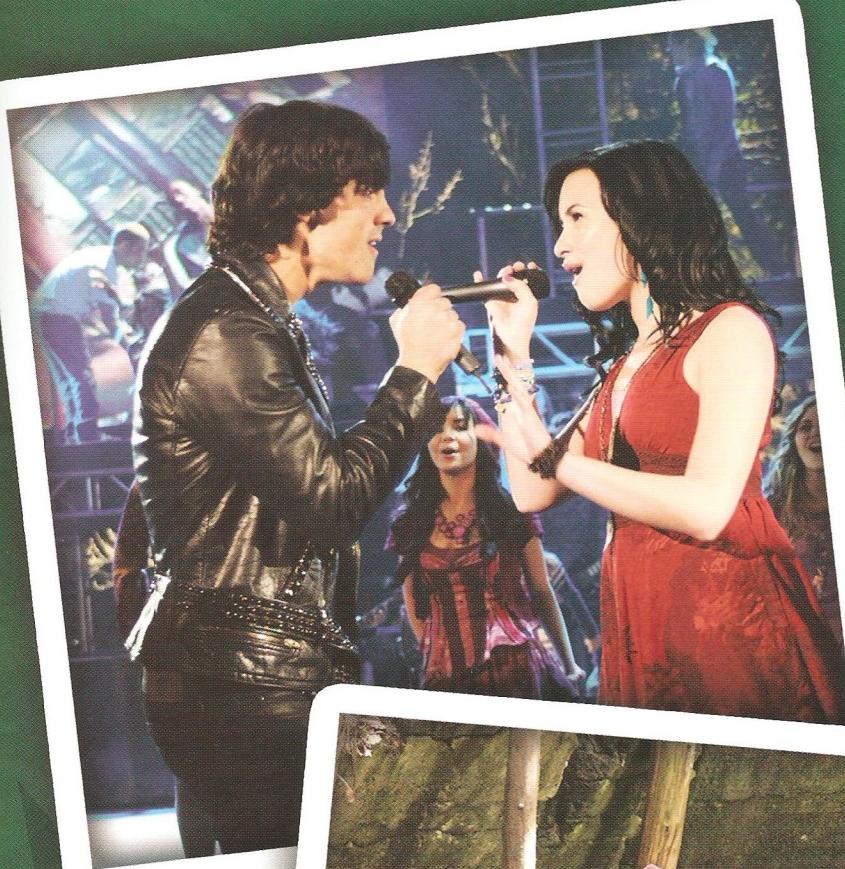
In Australia Contact:  
Hal Leonard Australia Pty. Ltd.

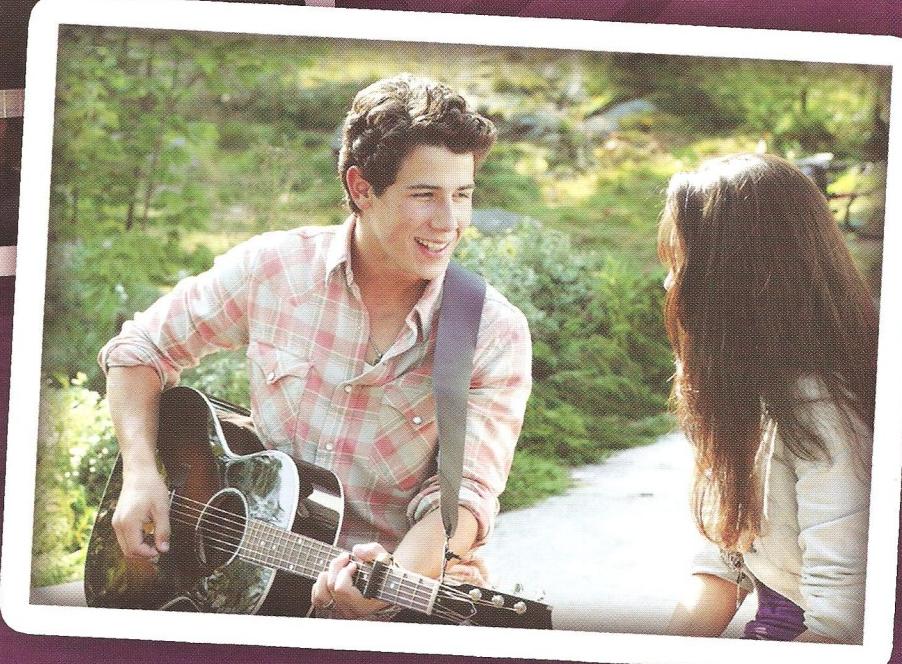
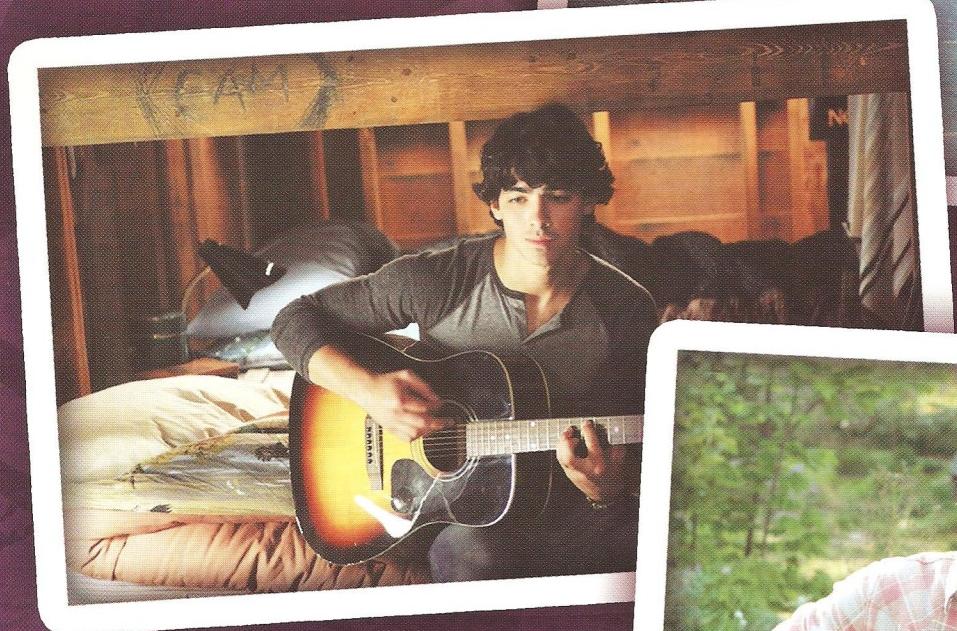
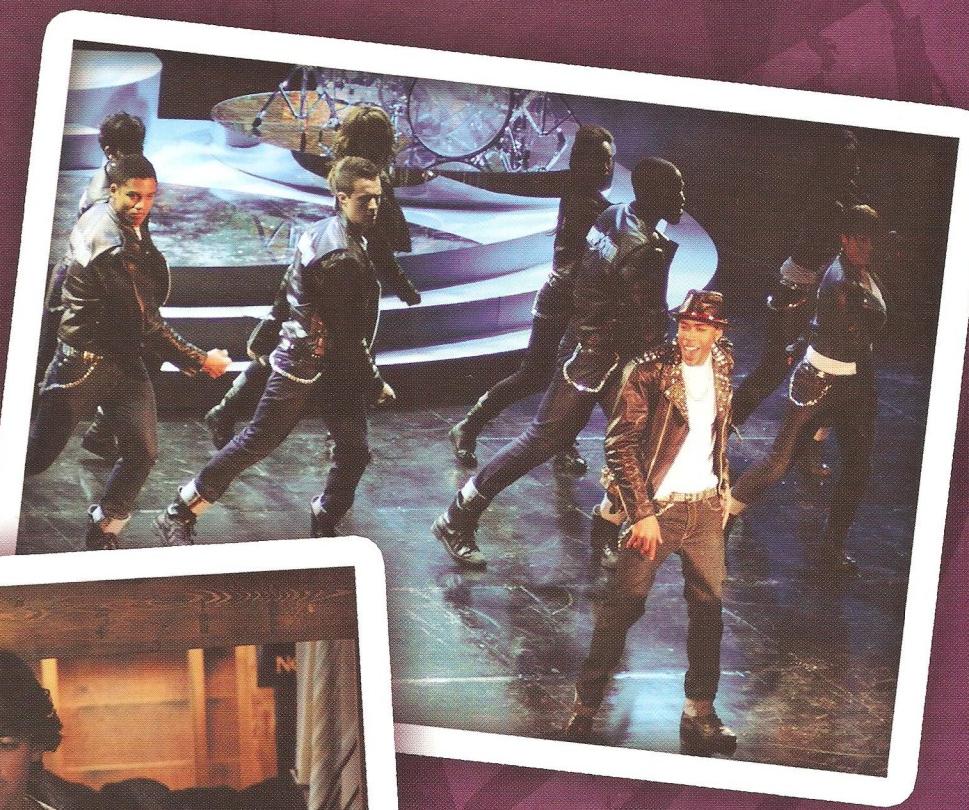
4 Lentara Court  
Cheltenham, Victoria, 3192 Australia  
Email: ausadmin@halleonard.com.au

For all works contained herein:  
Unauthorized copying, arranging, adapting, recording, Internet posting, public performance,  
or other distribution of the printed music in this publication is an infringement of copyright.  
Infringers are liable under the law.

Visit Hal Leonard Online at  
[www.halleonard.com](http://www.halleonard.com)







- 6 BRAND NEW DAY  
13 FIRE  
18 CAN'T BACK DOWN  
23 IT'S ON  
31 WOULDN'T CHANGE A THING  
38 HEART AND SOUL  
46 YOU'RE MY FAVORITE SONG  
51 INTRODUCING ME  
59 TEAR IT DOWN  
64 WHAT WE CAME HERE FOR  
72 THIS IS OUR SONG  
78 DIFFERENT SUMMERS  
85 WALKIN' IN MY SHOES  
92 IT'S NOT TOO LATE

# BRAND NEW DAY

Words and Music by KARA DioGUARDI  
and MITCH ALLAN

**Slowly**



*mp*



Last year's old news.

I'm break - in' out -



my six string and play - in' from my heart.

It's not de - ja vu -

### **Moderate Rock beat**

A1sus2

Middle of Rock Beat

N.C.

starts. \_\_\_\_\_

I'm gon-na

 Bm  
 Gsus2

run so fast, 'til I \_\_ can't breathe. \_\_  
 dance un - til my feet \_\_ can't move. \_\_

Come a - long\_\_ and fol - low me. \_\_ Let's  
 Come a - long, \_\_ get in \_\_ the groove. \_\_ Let's

Bm

A

make some noise we nev - er did — be - fore.  
shine so bright, more than we did — be - fore.

make some noise we nev - er did — be - fore.  
shine so bright, more than we did — be - fore.

make some noise we nev - er did — be - fore.  
shine so bright, more than we did — be - fore.

D5  
x x 5frG5  
x x x 3frB5  
x xA5  
x x x 5frD5  
x x 5frG5  
x x x 3fr

It's a brand new day. — Don't ya see me chang - in' up my ways —

B5  
x xA5  
x x x 5frG5  
x x x 3fr

so com - plete - ly? This time I'm gon - na sing and you're gon - na hear it.

D5  
x x 5frA5  
x x x 5fr

This time I'm gon - na show you that I've got the spir - it. It's a brand new day —

## To Coda O

N.C.

— and I'm feel - in' — good. —

And I'm feel - in' — good. —

O

So dra - ma free. I'm all a - bout \_

the mu - sic, I just wan - na sing. Watch me

live out my dream. I'm gon - na rock \_

D.S. al Coda

that stage — and give my ev - 'ry - thing. I'm gon - na

The musical score consists of two staves. The top staff is for the guitar, starting with a Coda section in Em (3rd fret), followed by a G5 chord (3rd fret) and an A5 chord (5th fret). The lyrics "What ya gon-na do? What ya gon-na do?" are written under the first two measures, and "I'm gon-na rock through the sum-mer with you. ..." is written under the third measure. The bottom staff is for the bass, showing continuous eighth-note patterns. Chord symbols B, D, F, and G are placed above the bass staff to indicate harmonic context.

B5

D5

Who you gon-na be? Who you gon-na be? You'll just have to watch me care - ful - ly.

{

 Em  
 G5  
 — Where you gon-na go? Where you gon-na go?  
 An - y - where my heart wants me to go. — I'm gon-na

A5

*x x x* 5fr

sing. I'm gon-na dance. I'm gon-na write. I'm gon-na play. I'm gon-na try my hand \_ in ev - 'ry - thing \_ 'cause

{

D                    G5                    Bm                    Asus2                    D                    G5

it's a brand new \_ day. \_\_\_\_\_ Don't \_ ya see \_ me chang - in' up my \_ ways \_

Bm                    Asus2                    G5

so \_ com - plete - ly. This time I'm gon - na sing and you're gon - na hear it.

D5                    Asus2

This time I'm gon-na show you that I've got the spir-it. It's a brand new \_ day. \_

D5                    G5                    B5                    A5                    D5                    G5

It's a brand new \_ day. \_\_\_\_\_ Don't \_ ya see \_ me chang - in' up my \_ ways \_

D5                    G5                    B5                    A5                    D5                    G5



so — com - plete - ly? This time I'm gon - na sing and you're gon - na hear it.



This time I'm gon - na show you that I've got the spir - it. It's a brand new \_\_ day.

It's a brand new \_\_ day. It's a brand new \_\_ day —



and I'm feel - in' \_\_ good. \_\_ Feel - in' \_\_ good \_\_\_\_\_ and I'm feel - in' \_\_ good.

# FIRE

Words and Music by DAPO TORIMIRO  
and LYRICA ANDERSON

## **Moderate Hip Hop**

**Guitar Chords:**

- Gm**: 3rd fret on the 6th string, open 1st, 2nd, 4th, 5th, 6th strings.
- E♭**: X (no 3rd fret), 3rd fret on the 6th string, open 1st, 2nd, 4th, 5th strings.
- F**: 3rd fret on the 6th string, 2nd fret on the 5th string, open 1st, 2nd, 4th, 6th strings.

**Bassoon Part:**

*mf*

Lyrics: Go, — go, go, go, — go, go, go, — go, go, go.

Musical score for "Go, Go, Go". The score consists of two staves. The top staff features a treble clef, a key signature of one flat, and a common time signature. It includes two measures of rests followed by a vocal line with the lyrics "Go, \_\_ go, go, go," and a guitar chord diagram for Gm (3rd fret on the 6th string). The bottom staff features a bass clef, a key signature of one flat, and a common time signature. It includes a vocal line with the same lyrics and a guitar chord diagram for Eb (3rd fret on the 6th string).

F

go, — go, go.

G5

No - bod - y's gon - na wan - na get next  
King is go - in', no one can take

\* Recorded a half step higher.



to me 'cause they know, — they know — I take what's mine, — I won't let it go.  
his crown. So great, — so great — they can't cool me off — when I hit the stage.



Does - n't mat - ter how you ap - proach the scene,  
Burn - in' hot, the spot light just spelled my name. I just hope, —  
I feel fa -



— just hope — you're ev - 'ry - thing and more — when you hit the door. } I  
mous, fam - ous, — the crowd - cheers me on. — I can't get e - nough. }



dare you to chal - lenge me. You'll be beg - gin' for mer - cy, please. Just

F5

watch, I'll give you some - thin' to fol - low. 'Cause I've been

G5

wait - in' so pa - tient - ly to let the fire \_\_\_\_ come out of I'm what you're me. \_\_\_\_

E♭5

up a - gainst, just let - ting you know. \_\_\_\_ I keep giv - ing you the fi - re. I'm a heat

E♭5

it up. Un - der my con - trol, here's the night that you've been wait - in' on. \_\_\_\_

F5

G5  
x x 3frE<sup>b</sup>5  
x x 6frF5  
x x

Fi - re, I'm - a light it up. Got - ta make you hot. The stage

1

2

is mine, just set it up. \_\_\_\_\_ The is mine. I keep giv - ing you the

G5  
x x 3frE<sup>b</sup>5  
x x 6frF5  
x x

fi - re, I'm - a heat it up. Un - der my con - trol, here's the night

that you've been wait - in' on. \_\_\_\_\_ Fi - re, I'm - a light it up. Got - ta make

F5

To Coda

N.C.

you hot. The stage is mine, just set it up. \_\_\_\_\_ Ooh, — go, — go, — go.

Ooh, — go, — go, — go. Ooh, — go, — go, — go.

Ooh, — go, — go, — go. Ooh, — go, — go, — go. Ooh, — go, — go, — go.

D.S. al Coda  
(Take 2nd ending)

CODA

G5

I keep giv - ing you the

Fi - re.

# CAN'T BACK DOWN

Words and Music by TIM JAMES,  
ANTONINA ARMATO and THOMAS STURGES

Moderately, with energy

N.C.

We can't, we can't back down. We can't, we

*mp*

can't back down. We can't, we can't back down..

We can't, we can't back down. Not right now, we can't back down..

Not right now, — we can't back down. We can't back down.

Ooh, —



Not right now, — we can't back down. We can't back down.

Ooh, —



yeah. —

Don't close your eyes, —



— we're all in this to - geth - er. — Where ev -  
I don't like con - fron - ta - tion. — I'd rath -

- er we they draw the line, — we're not gon - na strad - dle a - cross -  
all just get a - long. Mu - sic should be un - di - vid -

- er we they draw the line, — we're not gon - na strad - dle a - cross -  
all just get a - long. Mu - sic should be un - di - vid -

- er we they draw the line, — we're not gon - na strad - dle a - cross -  
all just get a - long. Mu - sic should be un - di - vid -

Eb  

  
 it - - - - - or lose - - - - - it. } We can't back down. There's too much  
 ed, - - - - - u - nit - - - - - ed. }  
  
 Db  

  
  
 F5  

  
  
 A♭5  

  
 at stake.  
 This is ser - i - ous.  
  
 Eb5  

  
  
 D♭5  

  
 don't walk a - way. We can't pre -  
  
  
 F5  

  
  
 A♭5  

  
  
 Eb5  

  
 tend  
 it's not hap - pen - ing  
 in our own back - yard,  
 our own  
  
  
 D♭5  

  
  
 F5  

  
  
 A♭5  

  
 home plate. We've been called out,  
 do you hear your name?  
 I'm not

 E♭5 D♭5 F5

con-fused, let's win this thing. We can't back down, there's too much

 A♭5 E♭5 1  
D♭5To Coda 

at stake.

Don't walk a - way,

don't walk a - way,

 Fm

yeah.

 2  
D♭5

Don't get me wrong, \_ a - way. Don't walk a - way. \_

 Fm

3

We

F5  
A♭5  
E♭5  

got a sit - u - a - tion that we can't ig - nore 'cause ig - nor - ance is not bliss. We don't have to

D♭5  
F5  
A♭5  

take this, no. With ev -'ry big de - cis - ion comes an e - qual - ly im - por - tant share of

E♭5  
D♭5  

D.S. al Coda

the risk. We've got - ta take this. We can't back

CODA  
D♭5  

a - way. We can't back

N.C.

down. We can't back down. Not right now, we can't back down.

# IT'S ON

Words and Music by TOBY GAD,  
LYRICA ANDERSON and KOVASCIA MYVETTE

Moderate Rock

N.C.

*(Spoken:) Drums.*



*A little guitar please.*

I hope you're read - y for the time of your life.  
Show \_ stop-ping when I step in - to place.

Just look at me, I'll put a  
Be-fore it's done, you're gon - na

gleam in your eye. —  
 beg me to stay. —

Buc - kle up, we're gon - na take you for a ride. —  
 Get on board, \_\_\_\_ come on, let's ride the wave. —

Ahh, ooh, ooh. —  
 Ahh, ooh, ooh. —

Let's go, we got you go - in'  
 Let's go, let's go, — we just

good in a vibe. —  
 do what we do. —

Ev - 'ry - bod - y put your hands to the sky. —  
 Watch me break and pop, I'll blast it for you. —

A

G/D

D

E

A

G/D

D

E

Buc - kle up, we're gon - na take you, take you high.  
 You wan - na rock like us, \_\_\_\_ we're nev - er sec - ond place.

Ahh,

A                    D                    E

oooh. Show me, show me, show me, show me, show what you got.

G                    A                    E                    G                    D

Come on, come on, come on, come on, read - y or not. La, la, la, la, la, la, let me

E                    C                    D                    E

see how you rock. It's on, it's on, it's on, it's on. Get

G                    A                    E                    D                    A

cra - zy, cra - zy, cra - zy, take it ov - er the top. Be - cause, be - cause, be - cause when we rock,

E                    C                    D                    A

we let it rock. — Rock it, rock it, rock it, rock it, dance 'til we drop. — It's on, —

G                    D                    A

— it's on, — it's on. — O -

E

kay now,            are you read - y?            Yeah.            One,            two,

one,    two,    three,    four.            (Rap lyrics: See additional lyrics.)

Am7



Musical score page 10, measures 11-12. The score consists of three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. The key signature is A major (three sharps). Measure 11 starts with a rest in the top staff, followed by a rest in the middle staff, and a single eighth note in the bass staff. Measure 12 begins with a sixteenth-note chord in the middle staff, followed by eighth-note pairs in the bass staff, and concludes with a sixteenth-note chord in the middle staff.

---

1



The musical score consists of two staves. The top staff is for the piano, indicated by a treble clef and a bass clef, with a key signature of four sharps. The bottom staff is for the guitar, indicated by a treble clef and a bass clef, with a key signature of one sharp. The score includes three chords for the guitar: G/D, D, and E. The piano part features a rhythmic pattern of eighth-note chords. The guitar part follows a similar pattern, with the E chord being held over from the previous measure.

2



It's on, \_\_\_\_

it's on. —

*(Ad lib lyrics.)*

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (three sharps). Measure 11 starts with a half note in the bass, followed by a quarter note in the treble, a dotted half note in the bass, and a quarter note in the treble. Measure 12 begins with a half note in the bass, followed by a quarter note in the treble, a dotted half note in the bass, and a quarter note in the treble.

Musical score page 10, measures 11-12. The score consists of two staves. The top staff is a treble clef staff with a key signature of four sharps. It contains three empty measures. The bottom staff is a bass clef staff with a key signature of four sharps. It features a bassoon line with eighth-note patterns and a piano line with eighth-note chords. Measures 11 and 12 show a repeating pattern of eighth-note pairs followed by a single eighth note.



(Spoken:) A little guitar please.

One, two, three, four.

(*Ad lib guitar solo.*)

Ahh,

oooh. Show me, show me, show me, show me, show what you got. —





Come on, come on, come on, come on, ready or not. —

La, la, la, la, la, la, let me



see how you rock. — It's on, — it's on, — it's on. —

Get



cra - zy, cra - zy, cra - zy, take it o - ver the top. —

Be - cause, be-cause, be-cause when we rock,

we let it rock. —

Rock it, rock it, rock it, rock it, dance'til we drop. —

It's on, —



The musical score consists of six staves of music. The top staff shows a vocal line with lyrics "it's on, it's on." above a piano line. Above the vocal line are two guitar chords: G (with a circled 'oo') and D (with a circled 'oo'). The second staff continues the vocal and piano parts. The third staff begins with a piano section followed by a vocal entry with lyrics "It's on, it's on, it's on." Above the vocal line is a guitar chord E (with a circled 'oo'). The fourth staff continues the vocal and piano parts. The fifth staff begins with a piano section followed by a vocal entry with lyrics "it's on. One, two, three, uh, it's on." The sixth staff continues the vocal and piano parts.

*Additional Lyrics*

**Rap:** There, there, there... there is no competition, that's why we in the number one position. That crew can't hang with us. Man, we're too dangerous. Uh, uh, ain't got the style or the stamina. Just doin' my thing, get hooked on a swing. Rockin' the place, droppin' the bass. Makin' all the girls sing. Uh huh, yeah, we make the bells ring.

# WOULDN'T CHANGE A THING

Words and Music by ADAM ANDERS,  
NIKKI HASSMAN and PEER ASTROM

Moderate Rock

The sheet music consists of eight staves of musical notation. The top staff shows a piano part in F major, marked *mp*. The second staff shows a guitar part in F major, marked with a \* symbol. The third staff shows a guitar part in Csus, marked 3fr. The fourth staff shows a guitar part in B♭sus2. The fifth staff shows a guitar part in Dm. The sixth staff shows a guitar part in Csus, marked 3fr. The seventh staff shows a guitar part in F. The eighth staff shows a guitar part in Csus, marked 3fr.

*Female: It's*

lyrics:

- like he does - n't hear a word - I say. His mind is some - where far -
- a - way - and I don't know how - to get there. It's

\* Recorded a half step higher.

F

Csus



*Male:* She's way too ser - i - ous.  
*Female:* like all he wants is to chill out,  
*Male:* I try to read her mind.  
*Female:* Why does he try to read my mind?

*She's al - ways in a rush.  
 makes me wan-na pull all my  
 She tries to pick a fight  
 It's not good to psy - cho - an -*

Bb sus2

Dm

Csus



Un - in - ter - rup - ted  
 hair out.  
 to get at - ten - tion.  
 al - yze

Like she does - n't e - ven care.  
 Like he does - n't e - ven care.  
 That's what all of my friends say.  
 That's what all of my friends say.

Bb

Csus

C

*Female:* You, *Male:* me, *Female:* we're face to face — *Both:* but we — don't see eye — to eye. *Female:* Like

F

Male:  
fi - re and rain. Like fi - re and rain, you can drive me in - sane. You can drive me in - sane but I

Csus

Female:  
Both:

Dm

can't stay mad — at you — for an - y - thing.

Csus

Bbsus2

Female: We're

F

Male:  
Ven-us and Mars. We're Ven-us and Mars. We're like

Csus

Male:  
dif - fer - ent stars, like

Both:  
dif - fer - ent stars. You're the

Dm

har - mon - y — to ev - 'ry song — I sing.

Csus

Gsus

And I



E♭

would - nt \_\_\_\_\_ change \_\_\_\_\_ a thing.



1 F

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

:

*Female:* When I hold on, — he just lets go. —

E♭

Both: We're per-fect - ly im - per - fect but I would - n't change \_ a thing, -

The musical score consists of two staves. The top staff is for a treble clef instrument, likely a guitar, indicated by a small chord diagram. The bottom staff is for a bass clef instrument, likely a double bass or cello. The key signature is E♭ major (one flat). The lyrics "We're per-fect - ly im - per - fect but I would - n't change \_ a thing, -" are written below the notes. The music features eighth-note patterns and rests.

F

no. \_\_\_\_\_

*Female: We're like*

 G  
 Dsus

*Male:* fi - re and rain. We're fi - re and rain. You can drive me in - sane. You can drive me in - sane but I  
*Female:*  
*Both:*




Em                      Dsus                      Csus2

can't stay mad — at you — for an - y - thing.

*Female:* We're



*Male:* Ven-us and Mars. We're Ven-us and Mars. We're like      *Female:* dif - fer - ent stars, like      *Male:* dif - fer - ent stars. You're the



har - mon - y — to ev - 'ry song — I sing.      And I



would - n't — change — a      thing.      But I



# HEART & SOUL

Words and Music by TIM JAMES,  
ANTONINA ARMATO, STEVE RUSHTON  
and AARON DUDLEY

Moderate Rock

\* N.C.

Play 3 times

(Ad lib lyrics.)

*mp*

C5

Gath - er 'round guys, it's time to start lis - t' nin'. Prac -

F5

- tice makes per - fect but per - fect's not work - in'. There's a lot more to mu - sic than

*\* Recorded a half step lower.*



C5

know-in' where your cue's gon - na be. \_\_\_\_\_ You can play \_\_\_\_\_

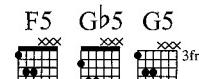
F5

C5

all the right notes but that don't mean you're mov - in' me. \_\_\_\_\_



But if you can jump \_\_\_\_\_ like Dav - id Lee Roth or pump your fist \_\_\_\_\_



like you're Bruce "The Boss," \_\_\_\_\_ if you've got heart \_\_\_\_\_ and soul \_\_\_\_\_



you can rock — and roll, —

rock — and roll. —



Strum - min', drum - min', slide —

a - cross and run - nin', the stage — is your home — if you learn —



There's no way — that you can

— how to own it like the greats did.

C5

fake it. You've got - ta feel —

F5

— the beat be - fore you can move — even though you're

C5

not wear- in' blue suede shoes. Mak - in' mis - takes, — that won't mat-

G5

ter if you can swagg - er like old Mick Jag - ger. If you've got heart —

Bb5

8

8

8

8



and soul you can rock and roll.



You can rock and roll.



*(Instrumental solo ad lib.)*




**E♭5**  
**6fr**


**F5**  
**3fr**

If you live \_\_\_ and die \_\_\_ for the mu -


**A♭5**  
**4fr**


**B♭5**  
**3fr**


**C7**  
**1fr**

- sic in - side. \_\_\_ If the one, \_\_\_ four, five nev - er gets old, \_\_\_ then you can rock and roll, \_\_\_


**F7**  
**4fr**


**C7**  
**3fr**


**F7**  
**4fr**

rock and roll. \_\_\_

N.C.

**Play 3 times**

*Spoken lyric: (See additional lyrics)*

A musical score for piano, consisting of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It begins with a sustained note (A) with a wavy line underneath, followed by a series of eighth notes: A, B, C, D, E, F, G, A. The bottom staff uses a bass clef and has a key signature of one flat (B-flat). It begins with a sustained note (D) with a wavy line underneath, followed by a series of eighth notes: D, E, F, G, A, B, C, D.

G5



If you can scream \_ like Ax - 1 Rose \_

Bb5

C5



or sing like X - tin - a show af - ter show, \_\_\_\_\_ if you've got heart \_

F5 Gb5 G5

C7

F7

and \_ soul \_ you can rock \_ and roll. \_

C5  
x x 3frF5 Gb5 G5  
x x 3frC7  
x o

If you've got heart \_ and \_ soul \_ you can rock and roll. \_

F7

C7

F7

You can rock and roll. —  
*(Ad lib vocals on repeat.)*

1

C7

2

C7

N.C.

You can rock and roll. —

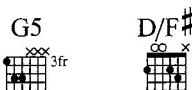
*Additional Lyrics*

*Spoken:* All right now, take it low.  
Now I need the spotlight to hit me right here as the crowd starts to cheer.  
I need the fan to blow right through my rock star hair, right here.

# YOU'RE MY FAVORITE SONG

Words and Music by JEANNIE LURIE,  
ARIS ARONCHITIS and CHEN NEEMAN

**Moderately**



*Male:* Words don't come eas - y with - out a mel - o - dy. I'm al - ways think -

*mp*



- in' in terms of do, re, mi. I should be hik - in', swim - min',

**Faster**

laugh - in' with you, —



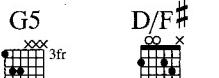
in - stead I'm all out of tune. —

But what you don't -

\* Recorded a half step lower.

G5                    D/F#  

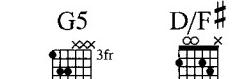

F                    C  


G5                    D/F#  


— know,        you lift me off of the — ground. You're in - spir-a - tion,        you help me



F                    C  


G5                    D/F#  


F                    C  


find my — sound. Just like a bass - line in half — time, you hold down — the groove. —



E♭                    D5  


G  


C                    D  


That's why I'm count-in' on you. —                    And if I heard — you on the



G                    Em  


C                    D  


G                    Em  


ra - di - o, —                    I'd nev - er wan - na change a sin - gle — note. —





It's what I'm try'n' to say — all a - long, — you're my fa - v'rite song. —



I'm in a ses - sion writ - in' tracks, — you've got an - oth -



- er class to teach — and then re - hear - sal with a band. — You're al - ways



one step out of reach. — I'm look-ing for — some har - mo - ny, — with you it comes —

F C E $\flat$  D5

— so nat - ral - ly. — You help me find the right key. —

G A D E A F $\sharp$ m

— Both: And when I hear you on the ra - di - o, —

D E A F $\sharp$ m D E

I nev - er wan - na change a sin - gle note. It's what I tried to say

C $\sharp$ m F $\sharp$ m D C $\sharp$ m E

all a - long, — you're my fa - v'rite song, — my fa - v'rite song. —



And when I hear you on the radio, —



I never wanna change a single note. —



*Male:* It's what I tried to say all along, — *Female:* you're my fa-vrite song. —



*Male:* You're my fa-vrite song. —

# INTRODUCING ME

Words and Music by  
JAMIE HOUSTON

Moderately

G/B

Am

F

C

G/B

\* Recorded a half step lower.

Am

F

- made que - sa - dil - la, oth - er - wise — it smells like feet to me. — And I, —

This section shows a vocal melody in G clef with eighth-note patterns and a bass line in F clef. The vocal part includes lyrics: "- made que - sa - dil - la, oth - er - wise — it smells like feet to me. — And I, —". Chord symbols Am and F are shown above the staves.

Dm

C/E

I real - ly like it when — the moon — looks like a toe - nail and I

This section shows a vocal melody in G clef with eighth-note patterns and a bass line in F clef. The vocal part includes lyrics: "I real - ly like it when — the moon — looks like a toe - nail and I". Chord symbols Dm and C/E are shown above the staves.

D/F#

F

love it when — you say — my name. —

This section shows a vocal melody in G clef with eighth-note patterns and a bass line in F clef. The vocal part includes lyrics: "love it when — you say — my name. —". Chord symbols D/F# and F are shown above the staves.

C

If you wan - na know, here it goes, gon - na tell you there's a

This section shows a vocal melody in G clef with eighth-note patterns and a bass line in F clef. The vocal part includes lyrics: "If you wan - na know, here it goes, gon - na tell you there's a". Chord symbol C is shown above the staves.

G/B



part of me that shows. If we're close, gon - na let you see ev - er - y - thing. But re-mem -

Am



F



- ber that you asked \_ for it. I'll try to do my best to im-press but it's eas - i - er to

C



G/B



let you take a guess at the rest. But you wan - na hear what lives in my brain, \_ and my

Am



F



heart. Well, you asked \_ for it \_ for your per - us - ing, at

Dm



C/E

F

times con - fus - ing. Slight - ly am - us - ing, in -

G

C

- tro - duc - ing me. \_\_\_\_\_ Do, do, do, do, do, do.

G/B

Am

Do, do, do, do, do, do. La, da, da, da. \_\_\_\_\_

F

G

La, da, da, da, da, da, da, da, da. \_\_\_\_\_ da.

Faster



I nev - er trust a dog to watch \_\_ my



food and I like to use \_\_ the word "Dude" as a noun \_\_ or an ad -



- verb or an ad - jec - tive. And I, I nev - er real - ly been in - to cars. \_\_



I like real - ly cool \_\_ gui - tar s \_\_ and sup - er - her - oes and



checks with lots of zer - oes on \_\_\_ 'em.

I love the sound of vi -



- o - lins —

and mak - in'

some - one

smile. —

If you wan - na know, here it goes, gon - na tell you there's a



part of me that shows. If we're close gon - na let you see ev - er - y - thing. — But re-mem -

A musical score page featuring a vocal melody and a piano accompaniment. The vocal line starts with a rest followed by eighth notes, then continues with a series of eighth and sixteenth note patterns. The lyrics "ber that you asked for it. I'll try to do my best to impress but it's eas - i - er to" are written below the vocal line. The piano accompaniment consists of a bass line and chords. Chord symbols "F" and "C" are placed above the staff to indicate harmonic changes. The page number "57" is in the top right corner.

G/B

Am

let you take a guess at the rest but you wan-na hear what lives in my brain — and my

{

}

 F  
 Dm

heart. Well, you asked \_\_\_ for it for you per - us - ing, at

Am

F

Well, you prob - 'ly know more than you ev - er want - ed to. So be

F

D.S. al Coda

care - ful when you ask

next

time.

So,

CODA

C

G/B

Do, do, do,

do, do, do,

Do, do,

do, do, do, do,

Am

F

G

C

Do, do, do, do.

In - tro - duc - in' me.

# TEAR IT DOWN

Words and Music by TOBY GAD,  
LYRICA ANDERSON and KOVACIAR MYVETTE

Moderate Hip-Hop Rock



*Male:* I was read - y for this \_\_ since I was drib - bl - ing.  
Come in this old \_\_ part, \_\_ I'm on my "A" \_\_ game.

*mp*

Put my name on the list, \_\_ you won't be gam-bl - ing.  
Don't dis - pute \_\_ the art, \_\_ I'm like a heav-y-weight.

Not gon-na leave with just this, \_\_ we tak-in' ev'-ry-thing.  
Yeah, I got this \_\_ far, \_\_\_\_ I'm a ren-e - gade.



*Female:*

Con-fi - dence, com-pli - ments, don't you see him serv-in' it. *Male:* Catch me when you can, \_\_ I'm like a ban - dit.  
"A" \_\_ game, heav-y - weight, ren - e - gade, \_\_ piece of cake. I can do this dance \_\_ with my eyes closed.

I can float on my feet, — you can't stand it.  
When I step on the scene I leave 'em all froze.

I don't just dance in a group, — I com-mand it.  
You wan - na rum-ble with me, I ride the pro - to - col.

Em7

Gsus2

D/F#

Asus

Em7

*Female:* You can't be more than you want — and you can't want too much.*Both:* When we're out on the floor, — once we go for the ball. —

In - no - vat - ive on the stage, here to set the rec - ord straight.

§

Steal-in' the show, — we're gon-na leave you in awe. — Well, we're com-in' out. — Well, we're com-in' out. —

We gon' tear it down. —

You can't stop us now. —

You can't

shut us down. — You can't top the sound. — Bet - ter get ready now. —

G5                      D5  
    

We gon' tear it down. — The looks, — we got 'em. The moves, —

E5                      C5                      G5                      D5  
            

— we got 'em. The style, — we got it.

E5                      C5                      G5                      D5  
            

We gon' tear it down. — The love, — we got it. The crowd, —



To Coda ⊕

we own it. To - night we run it.

We gon' tear it down.

Ahh,

N.C.



We gon' tear it down.

Ahh,

ahh,



ahh,

ahh,



we gon' tear it down.

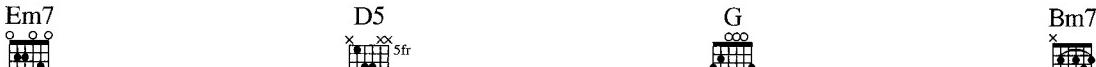
Ahh,

*Male rap: Yes, dem no want to contest we.*

Em7                      D5                      G                      Bm7  


ahh,  
Recognize we the best that can be.

ahh,  
Sing, dance and write. Get your hands and clap.

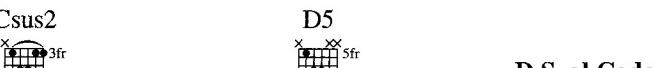
Em7                      D5                      G                      Bm7  


Ahh,  
Of course you know that you can't hold a candle to our flames.

Tear it up

Em7                      D5                      Asus                      A  


ahh,  
and we're takin' names. It's not a game. It's for shame you can't be like us, can't be like us.

Csus2                      D5                      D.S. al Coda  


When we're  
We leave you in the dust. Of course we tear it up.

CODA                      N.C.  


We gon' tear it down..

# WHAT WE CAME HERE FOR

Words and Music by  
JAMIE HOUSTON

Moderate Rock



*mp*

*Male:* They say that life \_\_ is a two \_\_ way street. When



you're not sure \_\_ you got-ta trust your feet \_\_ to know the right \_\_ way. *Female:* You can



keep on mov - in' with your \_\_ head down \_\_ or you can stop \_\_ and take a look a - round. \_\_

Asus2

C#m7

That's the choice I've made.

Both: It's for the mov - ie in - side -

Asus2

F#7

Asus2

— your head.

Mak - in' mem - 'ries we can't — for - get. — And

when you can't — for - get, — you're gon-na know

in your soul —

this is what we came here for. —

So live it loud —

Female: here - and now, —

Asus2



*Both:* this mo - ment it won't be ig - nored. *Female:* So,

To Coda ⊕

F♯m7



Bsus



E



why not op - en up that door? *Both:* It's what we came here for.

*Female:* For ev - 'ry song - we let play out - side, \_ the

Asus2



mel - o - dies \_ we get \_ to ride \_ ev - 'ry time we \_ sing \_



Male: Friends we've made, the fun we've had, the mem-

Asus2

- o - ries \_ gon - na make \_ me laugh. \_\_\_\_\_ It's a beau - ti - ful \_ thing.

C♯m7



Asus2

I wan - na say it a - round \_ the world \_

F♯7



Asus2

'cause ev - 'ry - bod - y should feel \_\_\_\_\_ this good. \_\_\_\_\_ 'Cause

## D.S. al Coda

when you feel — this good, — you're gon - na

CODA

Bsus



Male: It's what we came here for.

F#

Asus2

Female: Oh,

Male: the fun's — just get - ting start - ed. —

F#

Asus2

Female: Just cel - e - brat - ing what — we are. —

Male: But

lov - in' where — we are. —

(*Ad lib guitar solo.*)

E



Asus2



F#

A5



F#



*Both:* You're gon - na know in your soul \_\_\_\_

Bsus2



F#



this is what we came here for. \_\_\_\_

So live it loud \_\_\_\_

*Male:* here \_ and now, \_

Bsus2



*Both:* this mo - ment it won't be ig - nored. \_\_\_\_\_ You're gon - na

F#

Bsus2

know

in your soul \_\_\_\_\_

this is what we came here for. \_\_\_\_\_

F#

So live it loud \_\_\_\_\_

*Male:* here - and now, \_\_\_\_\_*Both:* this

Bsus2



mo - ment it won't be ig - nored. \_\_\_\_\_

*Male:* So

G#m7



C#sus



G#m7



why not o - pen up that door? —

Female: So, come on, o - pen up that door. —

C#sus



Male: It's what we came here, —

oh yeah, Female: came here

3

Male: for. Both: That's — what we came — here, came — here for. —

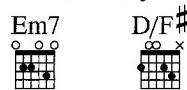
F#



# THIS IS OUR SONG

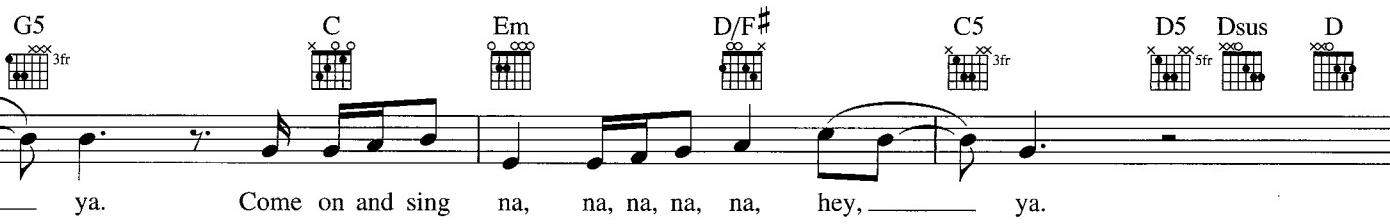
Words and Music by ADAM WATTS  
and ANDY DODD

Moderately



*Male:* So, let's sing na, na, na, na, hey, —

*mp*



— ya. Come on and sing na, na, na, na, hey, — ya.



*Both:* This is our song, that's all that mat - ters 'cause we all be - long - right - here to - geth - er.

Csus2



G5



D5



Em7



Csus2



Dsus



There's noth - in' bet - ter than sing - in' a - long. - This is our sum - mer, Male: this is our

**Double Time** ( $\text{♪} = \text{♩}$ )

song.

Come, grab your gui - tar, \_\_\_\_\_

Csus2



Dsus



D



G



Both: sit by the fire. \_\_\_\_\_

'Cause we all need a song -

Am11



Csus2



Dsus



D



when we're wea - ry and tired. \_\_\_\_\_

Csus2





We'll sit here

to - geth - er

Male: and sing it out  
Female: andloud.  
sing it out

Both: This is our song,

that's all that mat - ters 'cause

loud.



we all be - long -

right here to - geth - er.

There's noth - in' bet - ter than



sing - in' a - long.

This is our sum - mer

and this is our

Csus2                    G5                    D                    Csus2                    G5

song.                    This is our song.

D                    Csus2                    G5                    D

— This is our song.                    Male: This is our —

Csus2                    G5                    D                    Em7                    D/F#

— song.                    Come on and sing na, na, na, na, hey, —

G5                    C                    Em7                    D/F#

— ya.                    Both: Come on and sing na, na, na, na, hey, —



ya.

Come on and sing na, na, na, na, hey,



ya.

Come on and sing na, na, na,



na,

hey, \_\_\_\_\_

ya. \_\_\_\_\_



This is our song,

that's all that mat - ters 'cause

we all be - long -

right -

Dsus

Em7

Csus2

G5

Dsus

Em7

here to - geth - er. There's noth - in' bet - ter than sing - in' a - long.

Csus2

G5

1  
D2  
D

This is our sum - mer.

And this is our

Csus2

G5

D

Csus2

G5

D

song.

This is our song.

This is our

Csus2

G5

D

Csus2

G5

D5

song.

*Male:* This is our song.

# DIFFERENT SUMMERS

Words and Music by  
JAMIE HOUSTON

Moderate Folk Rock

Chords shown above the staff:

- E♭ (3fr)
- A♭(add9) (4fr)
- Fm11 (6fr)
- B♭sus
- B♭

Instrumentation: Treble and Bass staves. Dynamics: *mp*.

Chords shown above the staff:

- E♭ (3fr)
- A♭(add9) (4fr)
- Fm11 (6fr)
- B♭

Instrumentation: Treble and Bass staves.

Chords shown above the staff:

- E♭ (3fr)
- A♭ (4fr)
- Fm11 (6fr)
- B♭sus

Vocal lyrics: We're like a mel-o-dy with no words, un-til we fig-ure it out

Instrumentation: Treble and Bass staves.

Chords shown above the staff:

- E♭ (3fr)
- A♭ (4fr)
- Fm11 (6fr)
- B♭sus
- B♭

Vocal lyrics: we sing la, la, la, la, la, la,

Instrumentation: Treble and Bass staves.

**E♭**  

  
**A♭**  

  
**Fm11**  

  
**B♭sus**  


I know it's sim - ple, yeah, - but it's \_\_\_\_ worked \_\_\_\_ right up 'til \_\_\_\_ now.

**E♭**  

  
**A♭**  

  
**Fm11**  

  
**B♭sus**  

  
**B♭**  


— Up \_\_\_\_ to now, \_\_\_\_ yeah,

**Cm**  

  
**D♭**  


ev - er - y day's \_\_\_\_ been like a dream \_\_\_\_ world, \_\_\_\_ oh, ho, \_\_\_\_ but

**A♭**  

  
**C♭**  


now you're not just \_\_\_\_ in my head, \_\_\_\_ oh no. \_\_\_\_ Will

§ E♭                      A♭                      Fm11                      B♭sus  




  
 we re - mem - ber dif - f'rent sum - mers? — It's like

E♭                      A♭                      Fm11                      B♭sus              B♭  





  
 toss - ing your heart — to see — where it lands. — Heads —

Cm                      Cm/B♭                      A♭                      E♭/G  




  
 — is eas - y, tails — is hard - er to plan —

To Coda ♦  
 Fm11                      A♭maj7                      E♭                      A♭  




  
 if we start it all o - ver a - gain — and a - gain — and a - gain —

Fm11                      B<sub>b</sub>sus                      B<sub>b</sub>                      E<sub>b</sub>                      A<sub>b</sub>  


You know that I \_\_\_\_ can't help \_\_\_\_ but won -

Fm11                      A<sub>b</sub>                      E<sub>b</sub>                      A<sub>b</sub>  


- der \_\_\_\_ what's gon - na hap - pen \_\_\_\_ next. \_\_\_\_ I'm a lit - tle cur - i - ous,

Fm11                      B<sub>b</sub>sus                      B<sub>b</sub>                      E<sub>b</sub>                      A<sub>b</sub>  


oh \_\_\_\_ yeah. \_\_\_\_ Ev - er - y star that I've \_\_\_\_ stood un -

Fm11                      A<sub>b</sub>                      E<sub>b</sub>                      A<sub>b</sub>                      Fm11                      B<sub>b</sub>sus                      B<sub>b</sub>  


- der, \_\_\_\_ when you were un - der it too, \_\_\_\_ did you ev - er think a - bout \_\_\_\_ us? \_\_\_\_



I hope you did 'cause I can tell you that's some - thin' I'll nev - er for - get. —



D.S. al Coda

I won't for - get if

CODA



start it all o - ver a - gain. —



On - ly friends just be - gin - ning. But I



hope that we find it a - gain —

so — we can —

go — from here, —



B<sub>b</sub>maj7

F

B<sub>b</sub>

Gm11

Csus

start it all ov - er a - gain.

A-

gain and a - gain \_\_\_\_ and a - gain \_\_\_\_ and a - gain. \_\_\_\_ A - gain \_\_\_\_

\_\_\_\_ and a - gain \_\_\_\_ and a - gain. \_\_\_\_ Will

we re - mem - ber dif - fent sum - mers? \_\_\_\_

# WALKIN' IN MY SHOES

Words and Music by JOACIM PERSSON,  
NICLAS MOLINDER, JOHAN ALKENAS,  
LYRICA ANDERSON and PAM SHEYNE

Moderate dance groove

Gm

Cm9

Gm

Cm

Male: You can play a song, — al - most

\* Recorded a half step higher.

Gm



an - y groove, — we can break it down, — break it down, —

Cm



hey. — *Female:* You can play a song — make it

Gm



seem to move, — make it turn a - round, — turn a - round.

§ Cm



*Both:* Oh, — I know

Gm

you \_\_\_\_\_ been check - in' on me, I should be check - in' on \_\_\_\_\_

Piano and Bass parts are also present.

E♭

you. Give me the green - light, I'm read - y to go. —

Piano and Bass parts are also present.

F

Here at the start \_ line, I'm break-in' the rope. — Dm

I'm gon - na take \_ you. I'm gon - na shake \_ you.

Piano and Bass parts are also present.

Gm

No one's gon - na lose walk-in' in my \_ shoes. I stop at the red \_ light, I'm on a roll. — E♭

Piano and Bass parts are also present.

F

Dm

To Coda O

Turn up the mu - sic, I'm out of con - trol. — I'm gon - na take \_ you. I'm gon - na shake \_ you.

Gm

Cm

*Female:* No one's gon - na lose walk-in' in my — shoes. When the lights come on — you can

feel the heat, —

then I'll hit the floor, — hit the floor, — ooh. —

*Male:* When the cur - tain's up — I fly

Gm



on my feet, — you'll be want - in' more, — want - in' more, oh. —

D.S. al Coda

Both: Oh, —

CODA

Gm



No one's gon - na lose walk - in' in my — shoes.

Walk - in' in my — shoes.

Male: Hey, give me the green light. Female: Oh, I'm ready to go.

Male: No one's gon - na lose walk - in' in my.....

*E♭* Both: Give me the green light, I'm ready to go. *F* Here at the start line, I'm break-in' the rope.

*Dm* I'm gon-na take you. *Gm* I'm gon-na shake you. No one's gon - na lose walk-in' in my shoes. I

The musical score consists of four staves. The top two staves are for the piano, showing treble and bass clefs with various note heads and rests. The bottom two staves are for the guitar, with standard notation (dots for open strings) and three chord boxes labeled E♭, F, and Gm. The vocal parts are written in a mix of standard notation and lyrics. The first section has lyrics for both male and female parts. The second section starts with a single male line followed by a duet line. The third section is a repeat of the first section with different lyrics. The fourth section concludes with a final line for both voices.

E♭ 3fr

F

stop at the red — light, I'm on a roll. — Turn up the mu - sic, I'm out of con - trol. —

Dm

Gm 3fr

I'm gon-na take — you. I'm gon-na shake — you. No one's gon - na lose walk-in' in my — shoes.

Ha, ha, ha, ha, walk - in' in — my

shoes. Ha, ha, ha, ha, hey, ha.

# IT'S NOT TOO LATE

Words and Music by ADAM WATTS  
and ANDY DODD

Moderate Power Ballad

A                    B                    C#m                    E

wan - na do \_\_ the right \_ thing now. \_\_ I know \_\_ it's up \_\_ to me. \_\_ Some - how \_\_ I've \_\_

Music staff: Treble clef, key signature of A major (no sharps or flats), 4/4 time.

Bass staff: Bass clef, key signature of A major (no sharps or flats), 4/4 time.

A                    F#m9

lost                    my                    way.                    If                    I                    could

Music staff: Treble clef, key signature of A major (no sharps or flats), 4/4 time.

Bass staff: Bass clef, key signature of A major (no sharps or flats), 4/4 time.

Asus2                    E                    B                    C#m

take it all back I would \_\_ now. \_\_ I nev - er meant to let you all \_\_ down. \_\_

Music staff: Treble clef, key signature of A major (no sharps or flats), 4/4 time.

Bass staff: Bass clef, key signature of A major (no sharps or flats), 4/4 time.

Asus2                    E                    B                    C#m                    B

And now I've got \_\_ to try \_\_ to turn it all \_\_ a - round \_\_ and

Music staff: Treble clef, key signature of A major (no sharps or flats), 4/4 time.

Bass staff: Bass clef, key signature of A major (no sharps or flats), 4/4 time.



fig - ure out how to fix — this. — I know there's a way, — so I prom - ise —

To Coda ⊕



I'm gon - na clean up the mess — I — made. — May - be it's not — too



late. —

May-be it's not — too

late, —

oh. —



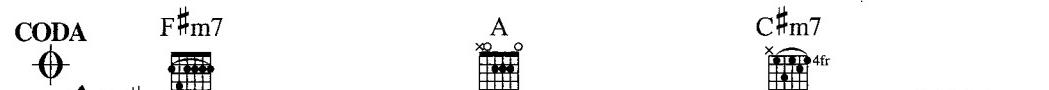
So I'll take a stand —

e - ven

E                      B/D#                      C#m                      A  
  
 though it's com - pli - cat - ed. If I can, I wan - na

E                      B/D#                      Asus2                      B  
  
 change the way \_ I've made it. I've got - ta do \_ the right \_ thing now. \_ I know \_

C#m7                      E                      A                      F#m9  
  
 D.S. al Coda  
 \_\_\_\_ it's up \_ to me. Some-how \_ I'll \_ find my way. If I could

**CODA**                      F#m7                      A                      C#m7                      Bsus  
  
 May - be it's not \_ too late. I'm

G<sup>#</sup>m7

A

C<sup>#</sup>m7

B



gon - na find \_ the strength \_ to be \_ the one that holds \_ it all \_ to - geth - er.

G<sup>#</sup>m7

A

F<sup>#</sup>7susF<sup>#</sup>7

Show you that \_ I'm sor - ry but \_ I know that we \_ can make \_ it bet - ter. \_

A



Bsus

C<sup>#</sup>m

A



If I could take it all back I would now. \_ I

E



B

C<sup>#</sup>m

A



nev - er meant to let you all \_ down. \_

And now I've got \_ to try \_



to turn it all a - round and fig - ure out how to fix this. I



know there's a way, so I prom - ise. I'm gon-na clean up the mess I made.



May-be it's not too late. I nev-er meant to let you all down.



And now I've got to try to turn it all a - round and



fig - ure out how to fix — this. — I know there's a way, — so I prom - ise. —



I'm gon - na clean up the mess — I — made. — May - be it's not too —



late. —

May - be it's not — too late. —





BRAND NEW DAY  
FIRE  
CAN'T BACK DOWN  
IT'S ON  
WOULDN'T CHANGE A THING  
HEART AND SOUL  
YOU'RE MY FAVORITE SONG  
INTRODUCING ME  
TEAR IT DOWN  
WHAT WE CAME HERE FOR  
THIS IS OUR SONG  
DIFFERENT SUMMERS  
WALKIN' IN MY SHOES  
IT'S NOT TOO LATE

U.S. \$16.99



8 84088 50465 6

HL00313499

WALT DISNEY MUSIC COMPANY  
WONDERLAND MUSIC COMPANY, INC.



DISTRIBUTED BY  
**HAL•LEONARD®**

@lejandro

ISBN 978-1-4234-9386-0

5 1699



9 781423 493860